

Contents of Volume XXXI

Number 1, March 1988

O'Neil and the
Tragedy of Culture 1
ERNEST G. GRIFFIN

Freedom and Fixity
in the Plays of
Eugene O'Neill 16
LINDA BEN-ZVI

The Beckettian O'Neill 28
NORMAND BERLIN

O'Neill's *Hairy Ape*
and the Reversal of
Hegelian Dialectics 35
HUBERT ZAPP

Intention and Effect in
The Hairy Ape 41
ANN MASSA

The Iceman Cometh
as Crossroad in
O'Neill's Long Journey 52
LAURIN R. PORTER

Contents of Volume XXXI

Number 1, March 1988

O'Neil and the
Tragedy of Culture 1
ERNEST G. GRIFFIN

Freedom and Fixity
in the Plays of
Eugene O'Neill 16
LINDA BEN-ZVI

The Beckettian O'Neill 28
NORMAND BERLIN

O'Neill's *Hairy Ape*
and the Reversal of
Hegelian Dialectics 35
HUBERT ZAPP

Intention and Effect in
The Hairy Ape 41
ANN MASSA

The Iceman Cometh
as Crossroad in
O'Neill's Long Journey 52
LAURIN R. PORTER

Communal, Familial, and Personal Memories
in O'Neill's

Long Day's Journey Into Night 63

JOHN HENRY RALEIGH

Shakespearean Rags 73

JOHN H. ASTINGTON

The Play of the Misbegotten 81

ROBERT READY

On the Edge:

The Plays of Susan Glaspell 91

CHRISTINE DYMKOWSKI

Maurice Browne and the
Chicago Little Theatre 106

CHARLES LOCK

BOOK REVIEWS

CUMMINS, DOROTHY, ed., "*Love and Admiration and Respect*": The O'Neill-Commins Correspondence by Stephen Black 117

BOXILL, ROGER, *Tennessee Williams* by Brian Parker 119

MCCARTHY, GERRY, *Edward Albee* by Philip Kolin 121

KOLIN, PHILIP C. AND J. MADISON DAVIES, eds., *Critical Essays on Edward Albee* by Laura Weaver 124

HART, LYNDA, *Sam Shepard's Metaphorical Stages* by Matthew Roudané 125

PARKER, DOROTHY, ed., *Essays on Modern American Drama: Williams, Miller, Albee, and Shepard* by Barry Olshen 127

TROYAT, HENRI, *Chekhov* by John Freedman 130

GIDAL, PETER, *Understanding Beckett: A Study of Monologue and Gesture in the Works of Samuel Beckett* by N. Kim Langford 132

WANDOR, MICHELENE, *Carry On, Understudies: Theatre and Sexual Politics* by Rosette Lamont 135

CARROLL, DENNIS, *Australian Contemporary Drama 1901-1982* by Richard Corballis 137

Number 2, June 1988

Drama in Rehearsal:
Arthur W. Pinero's

Trelawny of the 'Wells' 141

PATRICIA D. DENISON

Fantasy and Reality:

Dramatic Rhythm in *Death of a Salesman* 157

LEAH HADOMI

Food and Drink

in Shepard's Theater 175

CHARLES G. WHITING

Modern Drama Studies: An Annual Bibliography 184

CHARLES A. CARPENTER

BOOK REVIEWS

KING, MARY C., *The Drama of J.M. Synge* by Andrew Parkin 309

SCHECTER, JOEL, *Durov's Pig: Clowns, Politics and Theatre*, and GREEN, MARTIN AND JOHN SWAN, *The Triumph of Pierrot: The Commedia dell'Arte and the Modern Imagination* by James Fisher 310

SWAIN, ELIZABETH, *David Edgar: Playwright and Politician* by Albert E. Kalson 313

Number 3, September 1988

Bertolt Brecht's *The Exception and the Rule*.

It Doesn't Say

What It Says It Says 317

RUSSELL E. BROWN

Švejk's Stage Figure:

Illustration, Design,

and the Representation of Character 330

MICHAEL QUINN

Beyond 1984:

Provocation and Prognosis

in Marieluise Fleisser's Play

Purgatory in Ingolstadt 340

RALPH LEY

Two Concepts of Society in Drama:

Bertolt Brecht's

The Good Woman of Setzuan
and Edward Bond's *Lear* 352

HUBERT ZAPF

Brecht and Friel:
Some Irish Parallels 365

ERIC BINNIE

The *Lehrstück* Experience
on the Contemporary Stage.
On Brecht and the GRIPS-Theater's
Voll auf der Rolle 371

GERHARD FISCHER

"Des Petits Ebranlements Capillaires . . .":
The Art of Michel Vinaver 380

ROSETTE C. LAMONT

Weiss's *Marat/Sade*
and its
Three Main Performance Versions 395

DARKO SUVIN

Politicised Theatre:
The Case of
Rainer Werner Fassbinder's
Garbage, The City and Death 420

DENIS CALANDRA

Müller's *Cement*:
Fragments of a Heroic Myth 429

MAX HARRIS

Post-Modernism
and the Multi-Media Sensibility:
Heiner Müller's *Hamletmachine*
and the Art of Robert Wilson 439

NICHOLAS ZURBRUGG

A Conversation with
Robert Wilson and Heiner Müller 454

ARTHUR HOLMBERG

BOOK REVIEWS

FUEGI, JOHN, *Bertolt Brecht: Chaos According to Plan*; KLEBER, PIA, *Exceptions and Rules: Brecht, Planchon and "The Good Person of Szechwan"* by Rosette C. Lamont 459

MASON, H.A., *The Tragic Plane* by Stephen A. Black 462

DYMKOWSKI, CHRISTINE, *Harley Granville Barker: A Preface to Modern Shakespeare*; KENNEDY, DENNIS, *Granville Barker and the Dream of Theatre*; KENNEDY, DENNIS, ed., *Plays by Harley Granville Barker*; SALMON, ERIC, ed., *Granville Barker and his Correspondents* by James Fisher 465

ROBERTS, PHILIP, *The Royal Court Theatre, 1965-1972* by James Fisher 468

Number 4, December 1988

The Theatre Breeds Comedy 473
 ANDREW KENNEDY

J. M. Synge's Forms of Romance 479
 A.M. GIBBS

Logician Heal Thyself:
 Poetry and Drama
 in Eliot's *The Cocktail Party* 495
 MICHAEL SELMON

Through a Cocktail Glass Darkly 512
 LESLIE CHAMBERLAIN

Samuel Beckett and the Postmodern:
 Language Games, Play,
 and *Waiting for Godot* 520
 JEFFREY NEALON

Adoption in *Endgame* 529
 PAUL LAWLEY

"Barbaric Laws, Barbaric Bonds":
 Arnold Wesker's *The Merchant* 536
 ISKA ALTER

Digging up *Buried Child* 548
 CHARLES G. WHITING

Dominance and Anguish:
The Teacher-Student Relationship
in the Plays of David Mamet 557

PASCALE HUBERT-LEIBLER

Images in the Interstice:
The Phenomenal Theater
of Robert Wilson 571
GORDON S. ARMSTRONG

BOOK REVIEWS

ESSLIN, MARTIN, *The Field of Drama: How the Signs of Drama Create Meaning on Stage and Screen* by Karen Laughlin 588

MARKER, FREDERICK J., AND LISE-LONE MARKER, eds., *Ingmar Bergman: A Project for the Theatre* by Charles Leland 590

JENKINS, ANTHONY, *The Theatre of Tom Stoppard*; BILLINGTON, MICHAEL, *Stoppard: The Playwright* by John Morris 591

NEUMEIER, BEATE, *Spiel und Politik: Aspekte der Komik bei Tom Stoppard* by Michael Hays 594

KIERNAN, ROBERT F., *Noel Coward*; GRAY, FRANCES, *Noel Coward* by James Fisher 596

HSU, TAO-CHING, *The Chinese Conception of the Theatre* by Peter Lovrick 598